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events

• Women's Union is sponsoring a fun brainstorming session to help find new ideas for designing posters for an on-campus poster activism awareness campaign to tackle racism, sexism, homophobia, religious discrimination, ableism... Mon, Nov. 7 at 18h, Rm 302 Shatner.

• NDP-McGill is proud to announce that Svend Robinson, Member of Parliament for Burnaby Kinksway, will be speaking at McGill November 8 at 11:30 in Leacock 26. All Welcome.

• The Québec Wing of the Progressive Conservative Party of Canada will hold its general assembly at the Holiday Inn Crowne Plaza (intersection of Sherbrooke and Durocher). Registration begins 17h Fri Nov 11. For more info: 875-5577 or 982-0634

• SSMU Council Meeting on Thurs, Nov. 3 1994 18h Room B09/10, Shatner. Issues to be discussed: long distance telephone plan, CASA, Exam Test Bank, motion on provisional membership for FEUQ.

• The Organic Food Co-op orders food every Monday, 12:30-18:30h in the PIRG office (room 505 in the Eaton Bldg). Newcomers welcome! More info: 398-7432

• Image Ensemble (Film Production Society) will hold the first series of workshops on Cinematography on Fri, Nov. 4 at 19h in 109 Union. The workshop will be given by a professional Director of Photography from Allegro Films. Free for members, \$1 for non-members. All are welcome. More info. available at Union 433 or 849-4327.

• McGill Christian Fellowship Concert of Prayer this Friday at 19h in Shatner Caf. All are welcome! Call Jean 288-9741.

• Players' Theatre presents the highly reputed musical Cabaret, opening Nov. 15 until Nov. 26. Tickets on sale now. For information, 398-6813.

• Diwali Dinner on Fri Nov 4 by McGill ICSA (India Canada Students Association) and Concordia SAYAC at Diocesan 3473 University. Tickets available at Shatner Wed, Nov. 2 and Leacock Thurs, Nov. 3 or contact the executives. Limited tickets available.

• Pneuma Editions announces a launching of two new chapbooks: Budapest Suites of Bryan Sentes and The Brueghel Desk of Darius Snieckus on Sat Nov 5 at the Bistro 4040 St. Laurent Blvd 20h. \$2 admission includes complementary copy of Nowadays, by DPB.

Continued on page 10

And the stones cried out...

New film shows Dachau and Auschwitz 50 years after liberation

BY KLARA A. BANASZAK

"When we preserve, what do we expose and what do we hide? When we remember, whose truths are spoken and whose remain hidden?"

These are questions that Harriet Wichin asks in her film, *Silent Witness* — a documentary of the concentration camps at Dachau and Auschwitz-Birkenau.

What happened at these and other death camps during the Second World War has become dimmed by the passage of time, by the slow disintegration of the camps themselves, the deaths of the survivors, the sense of removal of those who weren't there — those who weren't born yet.

So how do we remember, we

people are making decisions about how these places are preserved. Very often these decisions are made for political reasons that have very little to do with 'truth'."

Wichin attempts to show us an aspect of this truth by showing images we don't usually see, talking to people we don't usually talk to, telling stories we don't usually hear. She asks,

"Do (people) know when they walk into a museum at Dachau that it used to be the administration building of the camp? Do they know that when they have a coffee in the cafeteria at Auschwitz that it's the building where the people used to have their pictures taken?"

All of this should serve to give us a new perspective about these

these paths when once you and countless others walked in terror for your lives?" I wanted them to make me feel. So that I would know even though I wasn't there.

As Wichin says, "In North America ... we are so far away from these sites and where these things took place that we have a very skewed vision of what went on there."

For her, "there are two main issues ... One is understanding that every moment of the present is filled with the past The other is that as survivors of

tragedies die and disappear, we have to be vigilant as to how stories are told. ... There's a difference between a survivor's testimony and a fictional drama."

Many of the superficial images of Auschwitz and Dachau are not frightening — pond-water rippling under the touch of the wind, tree-lined avenues, brick buildings, churches. Even the barracks are unimposing until you hear the stories that are entwined with their history — dried into the mortar be-

tween the bricks and pounded into the boards with each nail.

As the guides say in the film, it is the stories coupled with the images that bring the past to life for visitors.

Silent Witness doesn't elaborate enough on those stories. It is unbalanced, and that is why it lacks power. Those stories need to be told again and again and the images need to be seen at the same time. They are inseparable. They are our history.

Silent Witness plays until Nov. 6th at 9:00pm at Cinéma Parallèle, 843-6001.

Loving the drought syndrome

Critiquing Indian development

BY HASAN KARRAR

P. Sainath spoke on the Indian media, the fiasco of development organizations and poverty, in a discussion organized by the South Asian Resource and Research Centre on Tuesday night at the Centre for Developing Area Studies.

Sainath was awarded *The Times of India* fellowship last year for a fourteen month study on the five poorest districts in India. Over 70 stories have appeared in Indian newspapers since then. Sainath's narrative gave a picture of what India was actually like for the 750 million people who are not the India of the Taj Mahal. (Forever immortalized on chocolate boxes and post cards, as Salmon Rushdie said.)

Sainath was highly critical of the media's lack of coverage of the poor people. "Indian newspapers have over 180 beats which cover everything from stock exchange predictions to fashion, glamour, and golf, but not a single beat for the 750 million."

Sainath cited the example of Action Aid, a multi-national development organization which is spending millions of dollars to make a 26 part television series on itself.

"NGOs are now seen as the hero in the Indian media," said Sainath. "The coverage is not about the people but the heroism of the NGOs."

Sainath blamed the Indian media for justifying poverty simply by blaming it on droughts and natural calamities.

"When you start blaming droughts and calamities you don't have to talk of people's exploitation of other people. You don't have to talk about social classes."

Citing the example of Kalahandi, a so-called drought stricken region in Orissa in Eastern India, Sainath said that the region receives 1350 mm of rainfall, almost four times that of California. Moreover, the per capita food production in Kalahandi is 15 per cent higher than the rest of Orissa and 10 per cent higher than the rest of India — yet, people still die.

Following 20 years of "drought" the Indian government and other aid organizations decided to eliminate poverty once and for all. They did this by giving the peasant farmers Jersey cows to produce dairy products. They failed to realize that Kalahandi was already a dairy surplus region.

"The first 20 Jersey Cows just sat down and died because of the heat," said Sainath.

In order to get the Jersey cows to reproduce, Jersey cow semen had to be brought in from all across India. This required liquid Nitrogen to keep it cool.

Since the cows required a particular diet all peasants were given one acre of land to grow that

age of dairy products in a region where dairy products had been in surplus after the development project had been over.

"It's humiliating to call the peasants beneficiaries after what the development agencies have done to them," said Sainath.

Sainath also cited the example of Met-Chem a Canadian multinational coal mining company which was operating in Bihar. The invention of new mining technology had replaced all the previous miners and had destroyed 18 villages in the process.

"They created 400 new jobs at the expense of 1000 crore rupees (two hundred million dollars)," he summed up.



The man pushing the bicycle laden with 350 kilogrammes of coal must go 40 km where he will sell it for 10 rupees (25 cents).

particular tree which appealed to the cows taste buds. The peasants were told that, "What you grow on the land is for the cows and not for you."

There was just one more problem. How do you prevent the Orissa bulls from mating with the Jersey cows? The same geniuses who brainstormed this development project without consulting a single local, came up with the wise idea of castrating all the bulls.

The net result was that the Jersey cows produced a ridiculously low amount of milk and of the eight Jersey cows that were born, six died within the first week.

And since the Orissa bulls had been castrated there was a short-

The photo display at the end of the discussion also had photographs from Bihar. One photograph shows a man pushing a bicycle laden with coal, reproduced above. He will push the 350 kilogram load a distance of 40 km where it will sell for 10 rupees (25 cents).

Despite the extreme economic conditions faced by most Indians, Sainath was optimistic about the future.

"You look at the people and you can tell a lot from their expressions. They're surviving and their doing it with dignity."

"It's not as if they're sitting there waiting for the World Bank or some NGO to save them."



Witness to past horrors

who were not there?

Wichin tries to document a side of these places that we don't normally see, something more than just museums or ruins. The buildings, the trees, the soil itself are peopled with the ghosts of the prisoners murdered there. They are a mute testimonial to what happened, and Wichin's film gives them voice.

The film moves between Dachau and Auschwitz through narrative and imagery. We hear the testimonies of Carmelite nuns who live in cloisters on the sites, former prisoners who now work as tour guides of the camps — one of whom has lived at Auschwitz since he was brought there as a prisoner at the age of 20 — and from Wichin herself as she narrates. All agree on the importance of the preservation of these sites as reminders to future generations.

But as the opening questions remind, time distorts. Wichin says, "I want people to remember that

death camps and what they represent as memorials. It should be powerful. It should be eye-opening. The problem with *Silent Witness* is that it falls just short of powerful and leaves you feeling that there's so much more to say — so much more that must be said.

Everything in the film is slow-moving, even the voices of the people Wichin interviews. The words fall from their lips in slow motion. It's very lulling and peaceful — watching serene nuns opening the gates to the cloister, a former prisoner walking slowly through the barracks, a guide wandering beside a pond...

I kept waiting for the sadness to rise in my breast, to feel anguish at so much suffering, at so much death. I wanted to ask these people who wander daily through these sites: "Do you feel the presence of the dead? Do you see them every time you walk by the barracks? What are you thinking as you walk in freedom down

"It is true that replacing federal cash transfers would put upward pressure on tuition fees. This may be a necessary price to pay..."

— *Liberal Party's Green Book, pg 63*

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COMMENT

The failure of Multiculturalism

Without reservation we must say that Multiculturalism is a sham. It silences real issues by commodifying cultures into digestible symbols (read: samosas and dreadlocks)

This is not to say, as Neil Bissoondath does, that we are all Canadians and that is good enough. There are similarities in the experiences of new and non-white Canadians. Yet Multiculturalism has nothing to say about the barriers that they face. Rather it directs peoples attention away from things like immigration, employment equity, education and other concrete problems.

Moreover, the very system of categorization on which Canadian Multiculturalism is based is questionable. Who decides which communities are given funding to promote which cultures and on what basis are these decisions made? Too often community elites receive funding in order to promote their own agendas, reify internal hierarchies and accomodate the powers that be. Out of this system we end up with unintrusive samosa side snacks, fat, well-respected community elites and a self-satisfied Canada patting itself on the back for a job well done. Oh yeah, and a population of non-white, non-elite, non-samosa-makers who fall into the loopholes.

Canada's policy of Multiculturalism has not worked. The manifestation of multiculturalism is not the privilege of sampling international cuisine and watching subtitled films. It is something that people all over this country are struggling with on a day to day basis. It is being a so-called equal Canadian citizen but not being allowed to be reunited with your family (immigration will be cut by 60,000 in the year 1995 alone). It is having the residents of your apartment building reshuffled so that all of the 'ethnics' with their strange-smelling food and funny-looking clothes (so loved in other venues of 'Multicultural enrichment') occupy one floor. It is the countless non-white gays, lesbians and bisexuals who are forced to isolate and ignore essential parts of themselves in order to integrate into a neat scheme that suits the Canadian government.

It divides people into their parts in a similar manner that colonial authorities did. Despite the similarities in experience and adversity that are faced by new Canadians the dialogue of multiculturalism divides people into Poles, Jamaicans, Natives etc.. aggravating divisions among people along lines of race, ethnicity, religion and language.

Regardless of how Canada defines its official policies, multiculturalism as a phenomenon is an inescapable part of Canadian lives. As it stands, however, not only does official policy ignore the realities of the majority of immigrant and non-white Canada, but, in doing so, it promotes innumerable silent violences and injustices in the name of 'Multiculturalism'. Samosas as a symbol of successful cultural interchange? For too many people it's not an option.

Laila Malik
Ahmer Qadeer

LETTERS

Regarding Edward

To The Daily:

Regarding Edward Said's article "A cold and ungenerous peace": most of my comments would be unprintable or a rehash of the plethora of arguments available to refute his biased description of the Israeli-Palestinian peace accord.

But allow me to point one internal contradiction within his article. Prof. Said states that "During their stay in Palestine the British built the port of Haifa, several airports, six power stations...and dozens of roads and public buildings...the Israelis did not build a thing in the Occupied Territories except prisons." Elsewhere, he states that "...Israel continues to change the status quo in Jerusalem, and has kept up construction on a \$600 million road system throughout the Occupied Territories." (emphasis added-DR)

One of these statements has to a lie; both cannot be true, such deliberate misinformation is a prime example of what propagandists do to promote their own biased agendas. Academics have a mandate to search out the truth in things, rather than distort the truth.

David Romano
M.A. Political Science, 93

Democratic Ideal

To The Daily:

I want to compliment the McGill Daily for having an open editorial board policy where any individual can come down and listen and speak about her or his concerns. This democratic ideal should be adopted by all newspapers.

David S. Rovins
Arts

The dime store prophet hollered on the street corner;
His concern was the pitfalls of capitalism.

"We have become helpless automotons!" he cried.

He felt that the corporate society we had created
Had redefined our self-perception.

"We can't think, we can't act, we can't protest;
All we can do is consume and that's how we define ourselves!"

He was beside himself that no one understood his plea.

"Our purchases have become our person!" he exclaimed to an onlooker.

The onlooker pondered a moment than opened his mouth to speak
"I don't buy that," he said, and walked away.

by Tyson Champayne

New Dailyites, old Dailyites, prospective Dailyites, those with just a passing interest in being a Dailyites! Daily staff meeting today, 17h, Union B-03. THIS IS AN IMPORTANT MEETING. Please make a special effort to attend. (Democracies need voters.)

SINCE 1911
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MCGILL DAILY CULTURE



DAILY GRAPHIC BY JAMES FORBES

Waves Waves

A new anthology of gay writers
edited by Ethan Mordden

BY MELISSA RADLER

Coming out as gay can ruin heroes: many were shocked when they found out that the real Mike Brady, father figure of American ideals, was gay. However, a new anthology of gay fiction openly celebrates the experiences of 14 gay men.

Waves, an Anthology of New Gay Fiction, tells stories ranging from childhood experimentation to the fulfillment of a mature relationship. In it, the writers explore both the physical and emotional aspects of being a "Homo in Heteroland."

Ethan Mordden is the editor of *Waves*, and author of the 30 page introduction to the book. In this prelude to the realist and intriguing essays in *Waves*, Mordden successfully explains the emergence and development of gay literature, using a system made up of three waves. *Waves* is of the third and best wave; the view of gay men being shunned from a straight society from which they have boldly emerged and openly rejected. Mordden explains that *Waves'* authors explore the lives of gay men because "if they didn't, no one would know that they had been here including themselves."

To some, seeing two young people in love is seeing the essence of life. Their relationship represents the freedom of pleasure and the beauty of youth all rolled into one little package, and termed a "couple." But what if this couple consists of two 17-year-old boys who can't tear themselves apart from each other's sensuous masculinity long enough to leave their summer day-shift at the Sno-Palace? Instead, the two often find themselves by the storage bins, in a heap of discarded clothing, licking artificial fruit flavours off of each other's eager lips. In his sweetly amusing portrayal of such a conventional odd relationship, Scott Heim writes "Imagining Linc" as if he himself was Ned, a protagonist caught between the innocence

of his youth and the desires of his intrigued body.

Sexuality, according to Rex Knight, is free, unconstrained by any locks or conventions, changing randomly from one person to the next, taking many different shapes and forms. So when Knight paints the picture of the tall, muscular, brave homosexual, it should come as no surprise that Jeff, a 32-year-old policeman, finds pleasure in enforcing the law and in phone sex. Jeff and his auditory friend Mark frequently indulge in erotic, lustful discussions of performance and size. Jeff soon masturbating to the thought of Mark's alleged 12-inch penis. Trouble, however, is on the way to Knight's "The Number You Have Reached," as the two men realize that their time on the phone must end before reality is able to take its vicious hold on a delicate fantasy.

Through its casual though unconventional approach to a real world, *Waves* counters homophobia; sometimes using graphic sexual detail, forcing the reader to become intimately involved with the lust at hand; other times playing on the emotional longings of all men regardless of sexuality. Although the world is filled with obscenities far worse than Saturday Night Live's token "bum looker," *Waves* provides the security that somewhere out there is a world overflowing with homosexuality. "He was so huge, so powerful, and the first cartoon muscle hunk I ever saw," writes Jim Provenzano in "Forty Wild Crushes." He has determined homosexuality to be everywhere, from his fourth grade classroom to animated fiction. "I would fill my room with things that mattered," he states after buying a muscular and sexy G.I. Joe doll, "things that would hurt me, love me, and leave me wanting more. I would fill my room with men."

Ethan Mordden is also the author of *I Have a Feeling We're not in Kansas Anymore-Tales of Life in Gay Manhattan*

Writing about hemp OK, an Ontario judge rules

BY VALERIE HARTMAN

TORONTO (CUP) — The law that made it illegal to manufacture, promote, or sell literature on illicit drugs is unconstitutional, an Ontario judge recently ruled.

The decision came as a result of a lawsuit launched by the National Organization for Reform of Marijuana Laws (NORML).

NORML challenged section 462.2 of the Criminal Code after its offices were raided because the group was distributing literature about the various uses for hemp.

An Ontario court justice concluded in a verdict handed down on October 5 that the search and confiscation of drug literature in a raid on NORML President Umberto Iorfida's house and office violated Iorfida's freedom of expression, as guaranteed by the Canadian Charter of Rights and Freedoms.

It is possible the Crown will appeal.

Alan Young, an Osgoode Hall law professor who has defended marijuana advocates, said section 462.2 is the clearest example of censorship he has seen in many years.

"From the outset, it was a misguided effort by the Federal government to bolster its war on drugs by prohibiting messages it did not approve of," Young commented.

This ruling is a step in the right direction, he noted.

Explained Young, "In the future, if the federal government wants the public to believe something, they have to educate [people] and not deprive them of information."

NORML's success in challenging 462.2 has opened the door for it and other organizations to inform the public.

Iorfida said he will take full advantage of the new situation, noting, "Since 462.2 came out, I couldn't put anything in the paper, not even an ad. Now I can and will."

Robin Ellins, the owner and operator of Toronto's Friendly Stranger cannabis culture and awareness shop, expressed optimism about the future as well.

His store is under investigation by the Metro Toronto Police Morality Bureau for breaking the 462.2, which made it illegal to sell paraphernalia or literature that promotes the use of drugs.

Now that the literature portion has been overturned, the only bone of contention concerns the shop's pipe section.

However, the outcome of the NORML case has made Ellins confident.

"If they beat 462.2 for literature, then we can do it too when it comes to the other issue," Ellins said.

Continued on page 10

Brasse-Camarade Explosif!!!

ANNE CAPORAL

Rock pur, cheveux longs, technique implacable et dynamisme d'enfer, le trio de Brasse-Camarade a de l'énergie et du talent à revendre. Leur dernier album *Force* est à leur image: plein de force.

Brasse-Camarade c'est avant tout les frères Lamoureux. François et Pierre ont gradué tous deux de l'Université McGill en musique, se spécialisant en guitare et basse jazz. Il y ont rencontré Tim Rideout, leur percussionniste, lui aussi gradué de McGill en musique. Ils est donc rassuré de voir réussir nos anciens aussi bien.

Force a été lancé mercredi passé aux Foufounes Électriques. A l'occasion, Brasse-Camarade nous a soufflé par leur son original et leur prestance incroyable. Ils nous ont joué quelques pièces extraites de leur dernier album ainsi que leur fameuse reprise du vieux simple de Christophe: *Aline*, qui nous a fait crié pour qu'ils reviennent!

La formation s'est montrée très solide sur scène et pleine d'humour ce qui a fait preuve de leur grand professionnalisme. Il semble que Brasse-Camarade soit plus un groupe de scène que de studio. En effet, leur aisance sur scène et leur talent de musiciens nous font oublier qu'ils ne sont que trois: leur son paraît plus riche qu'en studio. De plus, rien qu'à les voir se démenner vaut le détour. Ils sont

électrisants et ont un grand potentiel de rameuter les foules. Ce qu'ils ont déjà fait à plus de 160 reprises d'ailleurs sur des scènes nationales et internationales!

Bien que leur musique contient un très beau travail harmonique surtout au niveau des progressions d'accords, Brasse-Camarade se détache complètement des autres groupes francophones actuels. Au lieu de miser sur l'accoustique, Brasse-Camarade fonce dans le rock pur et dur, ce qui n'est pas sans nous rappeler AC/DC, Led Zeppelin ou The Cult.

Rideout, récemment arrivé dans la formation fait preuve d'un grand talent. Sa solidité soutient à souhait les riffs et le feedback de François. Pierre quant à lui ajoute de la profondeur avec un jeu de basse à la fois très technique et imposant. Ce brio technique n'est certainement pas étranger à leur formation académique poussée en la matière. Cependant, ils ont su se trouver une identité et une grande originalité qui fait déjà la différence. Leur expérience sur les planches ne fera qu'améliorer leurs prestations futures. Les frères Lamoureux et Rideout ont un bel avenir devant eux. Leur maison de production Mégawatt qui produit également le groupe Vilain Pingouin bénéficiera très bientôt de cette collaboration. Alors foncez vite chez votre disquaire.



Electronic mail under fire

The U.S. State Department ruled on October 7 that some forms of electronic speech are not protected by the First Amendment and can be prohibited from export. The decision raises questions about the protection of free speech on the information superhighway.

The controversy arose over the export of an electronic version of *Applied Cryptography: Protocols, Algorithms, and Source Code in C* (John Wiley and Sons, 1994) by Bruce Schneier. The agency ruled that electronic source code for computer programs that contains cryptographic algorithms is not protected under the First Amendment and thus is not exportable under current law. The ruling follows just a few months after the same department OK'd the export of the same code in printed form. Under current State Department rules, the export of almost all software with confidentiality and privacy features is prohibited unless permission is granted by the National Security Agency prior to export.

Source: New York Transfer News Collective



Russian anti-nuclear group against dumping

In reaction to yet another shipment of Finnish nuclear waste departing for Russia, a petition against the waste, signed by 3,370 inhabitants of the south Ural Chelyabinsk region was presented to the Finnish government today by a local activist.

Natalya Mironova of the Russian anti-nuclear group Movement for Nuclear Safety presented the Finnish minister for the environment with the petition and held a press conference at the Finnish Parliament.

More than 12 000 signatures have been gathered in the Cheliabinsk region this year in protest against the waste shipments. Some 4300 signatures have already been submitted to the State Duma of Russia and 920 signatures to the Chelyabinsk regional Duma. The Movement continues to gather signatures.

The Chelyabinsk group and Greenpeace have demanded that the Finnish government stop supporting the secret and closed military reprocessing facility Mayak.

"Finland is helping to turn Russia into an international radioactive waste dump", said Mrs Mironova. "There is no reason why we in Chelyabinsk have to pay with the lives of our children for light and heat in Finland."

Source: New York Transfer News Collective

Nigeria's pro-democracy campaign needs support

Despite a massive strike by oil workers last summer, continued protests by Nigerian pro-democracy groups, and international criticism, Nigeria's military rulers have refused to abide by the results of the June 1993 presidential election.

Chief Moshood Abiola, who won 59% of the votes, is on trial for treason. and military regime has continued to harass and imprison opponents. It has banned major independent newspapers, and pressed on with its own new constitution despite being boycotted by the vast majority of opposition forces.

The crisis could easily escalate in unpredictable ways. The consequences—in Africa's most populous country with a multitude of ethnic and religious cleavages—could be a disaster of monumental proportions for Nigeria and the entire continent.

The campaign for democracy in Nigeria includes not only political supporters of Chief Abiola, but also a range of human rights groups which have long been active in demanding electoral democracy and respect for civil rights. Although Abiola is a Muslim, both Catholic and Protestant church groups have made strong statements calling for the results of the June 1993 elections to be honored.

Source: New York Transfer News Collective

Over 70 000 oppose proposition 187 in LA

The largest political march in Los Angeles since the Vietnam war period took place on October 16th. Sources said up to 150,000 people marched Sunday against prop. 187.

The passage of this amendment to immigration laws would mean the hiring of national guardsmen at the border to prevent illegal immigrants from entering the United States. It would also mean the implementation of a nation-wide 'tamper-proof' identification card for all non-citizens. State police and FBI could now keep files on all immigrants that are deemed 'security threats' but who have not actually broken any laws.

Source: PeaceNet

Changes and challenges in Image and Nation

Queer film festival looks inward for an

BY MELANIE NEWTON

Throughout the history of the lesbian, gay and bisexual movement, film has played an important role in reflecting the political and social changes within the queer community. The new challenges facing the movement seem to be evident in the 7th Annual *Image and Nation* gay and lesbian film festival, running in Montréal this month.

Organized by the Diffusions Gaies et Lesbiennes du Québec (DGLQ), which is a group of queer filmmakers, *Image and Nation* features 204 films by lesbian and gay artists from around the world. Films will be showing from the 17 to 27 of November at various theatres around Montréal.

This year's festival is one of a growing number of gay and lesbian film festivals showing around the world. In 204 films, the festival highlights the increasingly international nature of the queer movement.

It also brings controversial issues within the queer community into the limelight. Racial and gender discrimination, and dealing with AIDS within the queer community are very much an issue at the festival.

Montréal director Patricia Kearns, whose film *If The Family Fits* questions the traditional definition of "family values" through the story of a family with a gay father, is heartened by the festival's continued growth.

"I was involved in this film festival seven years ago. It was much smaller. It's just incredible what's happened. I think it's as a result of getting more support," said Kearns.

As in previous years, the organizers made a special effort to have an equal number of lesbian and gay films. Elana Wright, a member of the organizing committee and a DJ for CKUT's *Dykes on Mykes*, says that the program is split down the middle—around 100 films are by and about women.

She said, however, this does not change the fact that, in general, men still have greater access to funds for making longer films. As a result, there are more hours of gay male film than lesbian.

"[There is a] problem of gay men having more access to money so they tend to make longer films, whereas lesbians make much shorter videos... I think that the lesbian programming is really strong this year, but the programming is mostly short and mostly video. I think that that's representative of resources. But it doesn't stop [lesbian filmmakers] from making

really animated video," said Wright.

One of the three films opening the festival this year will be the American director Rose Troche's lesbian film *Go Fish*. Wright sees the existence of this film and its place in the festival as an indication that "lesbians are making inroads into the film industry."

"[This] has already happened for gay men but is just starting to happen for lesbians," she said.

Québécois filmmakers also seem to face the same challenges. There are around ten Québécois films showing this year, including José Torrealba's *Limites* and *Le Bain de Monsieur Soleil*. Billed as "a touching account of gay sex in the 90s," *Le Bain de Soleil* was videotaped anonymously in a Montréal park by director Louis Dionne.

Vice President of the DLGQ and gay Québécois filmmaker Yves Lafontaine says, "Most of the [Québécois] filmmakers who make their productions, it's just after leaving school, or being in a co-op where they can make films. There's not really a mainstream production which is gay."

One of the highlights of the festival is a tribute to black gay director Marlon Riggs, who recently died of AIDS, which runs at the Goethe Institute on November 20. Riggs' films were groundbreaking in discussing homophobia within the black community, particularly within the anti-racist struggle. There are also a large number of Japanese films, reflecting the emerging gay mainstream in Japanese film.

Among the more controversial films playing in *Image and Nation* are two German films, *Adrian's Monday* and *He's Bald and He's Racist*, *He's gay and He's Fascist* dealing with being gay and being a fascist skinhead.

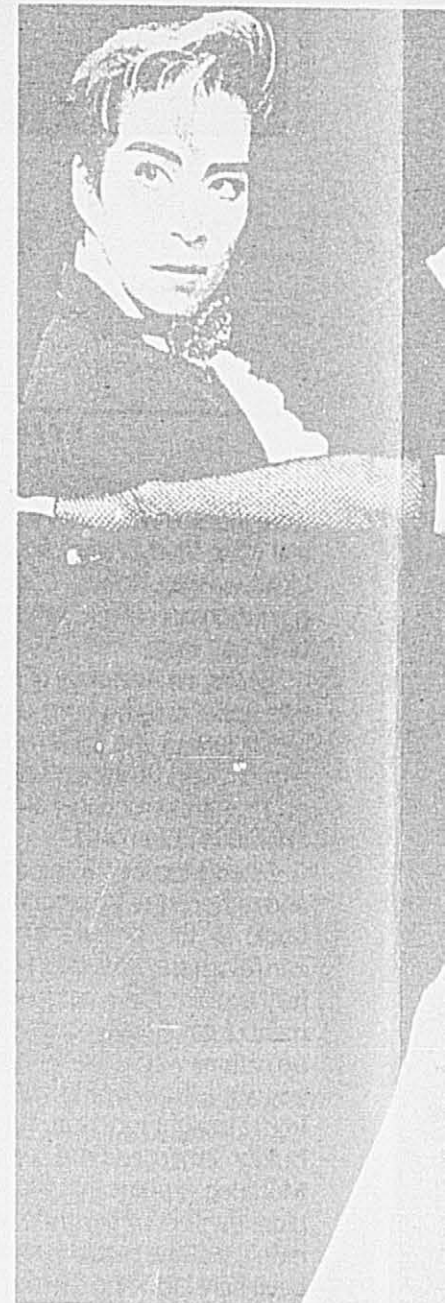
Director Kearns says these films are unlikely to be a glorification of neo-Nazis.

"I haven't seen these films. I would be surprised if the organizers of the festival showed films that perpetuated discrimination. As gay filmmakers we talk about how we've been oppressed... But if there are gay individuals who are involved in the skinhead movement we should know who they are. but I imagine those films would be critical of the movement," said Kearns.

Even in its title, *Image and Nation*, Gay and Lesbian, it appears that bisexual film is not recognized as an equally important category in queer cinema. If it is, then this recognition is not immediately obvious in any of the information about the festival.



DAILY PHOTO BY MIKE KOTTLER



President of Diffusions Gaies et Lesbiennes du Québec, Suzanne Girard and *Image and Nation* organizers at last week's press conference at Sky (top). Dream G Longinotto and Briton Jano Williams break news of lesbian and gay Japanese films.

In spite of this, *Image and Nation* moves beyond being stuck in the rhetoric of identity politics, and manages to both affirm and challenge the lesbian, bisexual and gay struggle. It shows, that like all social movements, the queer movement must be willing to criticize itself, see the connections between it-

Challenges

Answers



es du Québec René Lavoie, board member
rganizer Charline Boudreaux spoke at last
eam Girls from Japanese director Kim
aks new ground with one of a growing number

self and other struggles, and broadens its own definitions.

Image and Nation runs from Nov. 17-27 at various theatres. You can pick up a schedule at Sky bar, 1471 St. Catherine West. Tickets will be available Nov 14, 15 and 16 from the Goethe institut, 418 Sherbrooke E. For info call 285-4510.

A Revolutionary Party

BY LLOYD KENNITH

Dub Poetry has been around since the late seventies. It is only now that it is beginning to receive the respect and recognition that it deserves as one of the most dynamic and innovative existing art forms. Dub Poetry can generally be described as a hybrid of dub/reggae music and poetry with a social and political edge.

Its origins can be traced back to Jamaica though it was developed and refined by Oku and Linton Kwesi Johnson, both are Jamaican expatriates in England. If Dub Poetry in general has not received the credit it deserves, then the same can be said doubly for Canadian dub poets who have developed a truly original form of social-artistic expression.

Lillian Allen and Clifton Joseph are two of the better known Canadian dub poets but over the years the number of poets have mushroomed with former Montréal poet Michael Pintard being just one of the many.

Toronto-based Lillian Allen has been performing her poetry since the late 1970's. She has released a number of albums including her popular *Revolutionary Tea Party*. In addition to performing, last year she directed *Black Wi Blakk..*, a documentary on Jamaican dub poet Mutabaruka.

The *Daily* talked with her about her work and the Canadian dub poetry scene last June in Vancouver where she participated in a conference.

Daily: When and how did you get involved in the dub poetry scene?

Allen: That's a hard question because the dub poetry scene is something that came after I got rolling and something that happened because I was rolling already. I'd been writing for a while and I decided I wanted to be a writer from an early age. I came to North America in '69, went to school and did a couple of degrees in English and was writing and attending workshops and so on.

Of course, coming from a colonized situation you learn the British way and how to be a good Briton. So I did very well in school that way and I could imitate writers from all across the globe. But at a certain point you realize there's a big contradiction. So, with the influence of people like Miss Louise Bennett in the Jamaican language I started to experiment and write in a way that I imagined it [life], and the way I felt it.

It felt really good: a good emotional and intellectual feeling. I kinda struggled on with it and at some point it just felt like the thing to do. It felt so good and then I continued on in that direction.

Did you get involved with dub poetry because you had ideas that you wanted to express and you felt that poetry was the best

An interview with Canadian dub poet Lillian Allen

forum to do that or did the poetry come first and then you became increasingly politicized?

I was writing before there was dub poetry I would say that would be true for most of the dub poets. My actual need and impetus comes from the need to have a voice to chart a political and personal path that was not chartered for me, that did not exist. If you apply the formula for somebody like me in the Caribbean, I would come up [to Canada] and be an office worker, maybe and office manager eventually. I'd probably have seven kids.

That is what was predicted for somebody like me. I wanted to see the world and I wanted to be different so I started experimenting through my writing because I remembered my experiences with literature and of reading and how that transported me to different places, not physical places but emotional and exciting places. So that is how my writing came about.

At some point I went to a youth conference in Cuba to read poetry and met Oku who also read poetry and called what he was doing 'dub poetry'. I decided to call what I was doing dub poetry because I was so amazed. Here was somebody doing something fairly similar to what I was doing. He was a Black person and he had named the shit.

I jumped on the bandwagon right away. I wanted to be part of that. There aren't many things in our culture that are named by us. So I figured here's somebody doing something, I'm gonna be part of that. So I came back to Toronto and said "what I'm doing I'm going to call dub poetry" and work a little bit more with the music and encourage the other people who were writing poetry, performing it, and taking it to the streets to call it dub poetry and start talking about it. That was in 1978.

Outside of Miss Louise Bennett and Oku who you mentioned, who else has influenced your work?

I didn't know about the other poets until 1978. I think I heard about Linton in the early 80s. Somebody told me they heard a record that sounded something like what I do. I didn't know about the other. I hadn't heard them before. The only poet I had made contact with was Oku. In fact Linton was at that youth conference in Cuba reading po-

etry but I didn't meet him because all the "First World" Poets performed at the same time.

Other influences came from B.P. Nichols, one of Canada's great writers who past away a year ago, Black American writers, emerging reggae and all of that.

A lot of people are now describing dub poetry as an art form serving the same purpose and providing the same impetus for change that Reggae served, especially in its early days. Do you think dub poetry is serving that role today?



I would say definitely, dub poetry is artist driven. It's driven by the artist for artistic, political, and spiritual ends. It's not yet a forum like rap that is manufactured for a market. In that way there is no compromise in what you can say and how you can say it. At least not yet. Maybe some will start getting rich and say "o.k. let's turn it out for the market".

When Reggae started, at least some of the early recordings of Bob Marley, you will see Bob Marley the artist. You'll see when he wasn't concerned about what anybody would say or about an image when he was saying it. It was as if he didn't say what he was saying he wouldn't live; he was saying it for his life. That's the art in it. Later on you can see the development into a Shaman kind of stuff and to an entertainer kind of stuff.

Dub poetry hasn't gotten out of the artist stage yet. It is not like a very sort of strict line. The lines cross but largely, dub poetry isn't a major pop form that's driven by advertising and marketing airplay and so on. It is essentially very integral to a community and what the community feels and articulates as its highest ideals.

Outside of yourself and Clifton Joseph, how would you characterize the dub Poetry scene in Canada and, more specifically, in Toronto where you live?

Well, I think there is a popular, mainstream image of what dub poetry is and who the dub poets are. There are those who have managed to cross certain lines and we have managed to do it because of combination of things via the literary, via the political movements that went by.

So what I'm saying is there are a lot of things happening in communities that don't make it to the newspapers but other people know. A couple of people called me up and said they were coming to pick me up because they just assumed I was going down to this reading of this dub poet from Vancouver. And when they came by I did not know that person was.

I thought that was amazing because at one time I would have known who it was but what's happening is that it is getting bigger than me. So I don't know everything that's going on. There are a lot more people. Everywhere we go there are lots of people doing stuff.

You recently completed a documentary on dub poet Mutabaruka which was well received. Is Dub Poetry becoming increasingly popular?

I think people are generally receptive. What you have to look at is that an art form is generally carried on the backs of the artist. Reggae was able to internationalize itself and go big because you had an artist like Bob Marley. There's no other artist that could have sustained and brought Reggae to the level that Bob Marley did. I don't care what anybody says. It was because of the individual artist.

Good Dub Poetry that is meaningful to people and that is accessible in the medium that people listen to stuff like that will generally be listened to. It's not yet a pop form so you don't hear it on AM. I think eventually it will become that. I think it will become that through some younger poets who are more culturally driven and less politically driven and who will bring to it some of the commercial music sensibilities that we don't.

Is that necessarily a good thing?

Whether it's a good thing or not, it's a big debate - it means that there are points on all sides. It means an industry can be built up and that poets can become economically independent and economically viable. What people do with the money might be the crucial factor. Evolution, revolution, all those things happen with or without us. And if dub poetry becomes that then what we need is something else.

I don't think anybody should prevent it from being what it is but people have to be committed to political change and find a way to articulate that. So I would just see it as a process of change and recycle it.

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Women of First Nations: The Spirit of Generosity

Alanis Obomsawin speaks at McGill

BY SURYA GOVENDER

A Native woman, storyteller, filmmaker, singer, poet, and activist, Alanis Obomsawin comes to the podium quietly and powerfully.

She began her career as a singer and storyteller, passing on her Adanake traditions through music and language. In the 1950s she was, for many, a first introduction to native culture and in the 70s she had an unlikely career on Sesame Street playing the traditional drums of her people.

In the 60s she began advising the National Film Board of Canada and by 1971 was writing, producing, and directing her own films. She has made 15 films with the NFB, including *Poundmaker's Lodge*, *No Address*, an investigation of homeless native youth in Montreal, *Healing Place*, a film about a northern healing centre and *Kanesetake*, a documentary on the Oka crisis, filmed largely during the stand-off.

In 1983 Obomsawin was made a Member of the Order of Canada and she continues to be a nationally renowned figure in native politics and Canadian filmmaking.

At her McGill appearance on October 25th, Alanis Obomsawin spoke on the history of native oppression and the role of women in the struggle to be recognized as a distinct

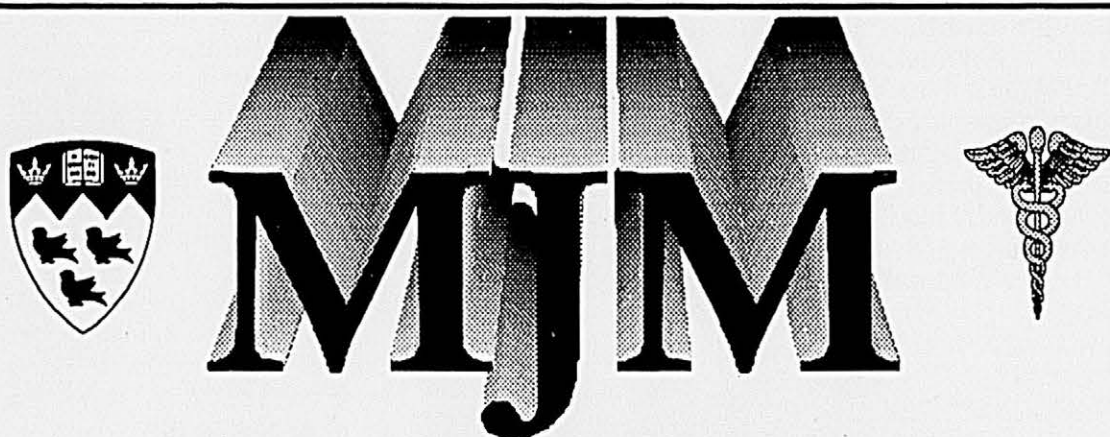
group. She spoke, most notably, on the importance of recognizing both the positive and negative aspects of tradition and working through these distinctions to arrive at a place of change.

As a woman, she sees the

As a woman, she sees the need to change what is repressive within her culture, but she speaks strongly on the need for such a critique to come from within.

need to change what is repressive within her culture, but she speaks strongly on the need for such a critique to come from within. It is the women most directly effected, she says, who must communicate the strengths and weaknesses of their society.

Obomsawin is a storyteller above all and her narrative is layered with a generous honesty and a spirituality based in the traditions of her people. As is her name, she is a Pathfinder and a leader, not only for her own people, but for all Canadians.



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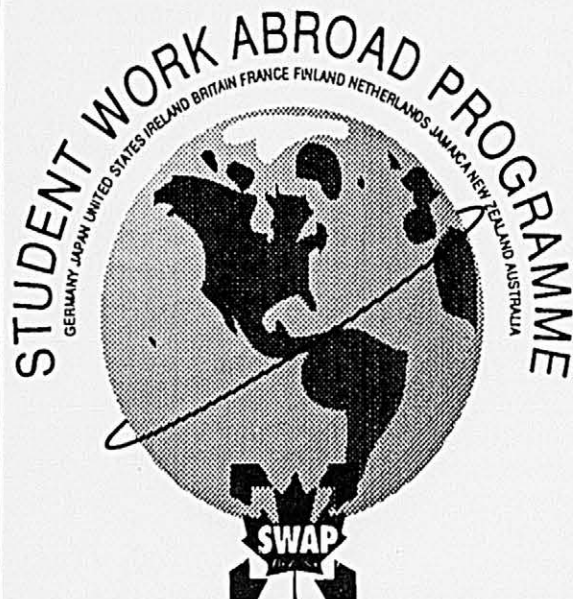
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Elvis Monday Volume I

Believe it or not, the folks in Toronto do actually get the occasional stroke of genius... sometimes. One of them is Elvis Monday. Veteran scenester and all around nice guy William New set up Elvis Monday at the Beverly in 1983 to showcase up and coming local bands to anyone who was willing to drop by and listen.

Ten years later, after having had four or five different homes, Elvis Monday is still alive and kicking, and admission is incredibly still free.

To commemorate the anniversary, New and friends have put out Elvis Monday Volume I, a happenin' compilation that includes fifteen jumpin' tracks from a wide variety of Elvis Monday artists including cult favourites Change of Heart, those crazy Look People, teenage heart throbs hHead and hempcore young'uns Grasshopper. You can't really go wrong with any of the tracks, so pick up a copy, if only to take a risk-free imaginary trip down to Queen St. West.

— Julian So

Head Like a Rock
Ian McNabb

Hailing from the home town of the Fab Four, Ian McNabb has woven together a great album that manages to captivate the listener upon the first playing. The former-frontman of the Icicle Works even managed to pull in a couple of those guys from Crazy Horse to help him out on some songs.

It's hard to nail down a comparison to McNabb, as his style varies from song to song - from the Crazy Horse-influenced numbers to the soul-sounding qualities of others, but the British influence permeates through them all. A loose classification of this crooner would be that he's playing pop songs (like a less-buoyant Paul Westerberg) with rough-guitar sounds thrown in.

McNabb's strongest quality is his song writing and songs such as "Fire Inside My Soul" and "You Must be Prepared to Dream" demonstrate his ability to express his feelings in a way that is both enjoyable and moving.

— Blaine Wasyliw

Shopping

This soundtrack for the movie "Shopping" is a big mix of mostly dance numbers (20 songs in all) that would play well at a large party - but just to let you all know - this is not the hardcore techno dance music that you hear blasting from car stereos late at night on Ste-Catherine.

Groups such as Stereo MC's, Utah Saints and EMF help make up the dance portion of this album. Other bands on this soundtrack include Salt-N-Pepa, Shakespeare's Sister and the Disposable Heroes of Hiphoprisy.

The one song that stands out on this album though is a number called "Call It What You Want" by Credit To the Nation - a song

that melds "Smells Like Teen Spirit" with the music from "Welcome To the Terrordome" by Public Enemy to create a pretty deadly song.

The choice of groups and songs for the album is pretty good, as the combination of them all creates a good album to get loose and dance to.

— Blaine Wasyliw

Box Set
Wool

I was born with a slap on my ass / and I liked it / began to breathe deep... ("Speak") And with that slap, singer Paul Stahl commenced a life that would eventually lead up to this latest release by the Washington band Wool.

Having gone through some membership changes (losing Dave Grohl to that other band was one), Wool has managed to come together and find their sound - a sound that is described by the band's bio as being "...heavy and a little bit scratchy". Box Set is an album that melds the qualities of pop and punk, resulting in a smorgasbord of sounds varying from slam-pit soundtracks to jazzy interludes.

The band has a heavy sound to it, yet pulls it off well, not coming across as some "aargh fuck shit" metal band.

— Blaine Wasyliw

A Tribute to Black Sabbath
Nativity in Black

"I never really knew what the big deal was, we were just four dimps from Birmingham..." Well, Ozzy may have been right in saying that, but this compilation album is indeed a mighty one that pays tribute to a mighty band.

The selection of songs, and the selection of bands covering these songs, is formidable, to say the least. White Zombie do their rendition of "Children of the Grave", Megadeth do a really cool cover of "Paranoid" and even ol' Ozzy makes an appearance with Therapy? singing "Iron Man".

Obviously, the bands making up this album are of the heavy persuasion - besides the above-mentioned groups, Biohazard, Sepultura and Type O Negative also do their renditions of some classic tunes. The album's producer has even brought Faith No More out of obscurity and put their live cover of "War Pigs" on the album.

Though I wouldn't call myself a fan of Black Sabbath, I would have to say that I think this album rocks. I do like most of the bands on it and the album as a whole is a heavy kick-you-in-the-face album that will definitely get your blood flowing and get you bent on destruction. If you need this kind of



and soon enough you'll find yourself singing along with it.

I saw these guys open up for Stone Temple Pilots last year and I thought they put on a really good show, especially since I had never even heard of them before. Considering all the shit Canadian bands have to go through to make it in the music biz, hHead is a band that more than deserves to be filtered through your eardrums.

— Blaine Wasyliw

Time for the rest of your life
Strangelove

Finally a band where you won't find yourself saying: "I know I've heard this before". You have n't. Strangelove's latest album distinguishes itself from other bands by having actually real musicians. The cover might scare you but these guys know what they are doing.

Alex Lee and Julian Pransky's powerful guitar riffs and melodies are predominant although you might find some catchy bass line from Joe Allen in songs like "Time for the rest of your life" or "Fire". While listening you might feel that you're in a profound dream; Strangelove have a nice way of playing with sounds (putting the reverb buttons at 10!) to create an intimate atmosphere. But don't worry, Patrick Duff's singing will soon wake you up. You can feel himself trying to put some kind of emotion in his songs, making the lyrics a bit dull. Maybr Kurt or Eddie might have been of great help.

— Loïc Bernard

backing vocals to Lenny Kravits' guitar riffs, to name a few. Or maybe I'm just imagining things.

— Loïc Bernard

Evolver
Grid

This was my first encounter with what I think is Techno-Rave music. And I loved it. Evolver is Grid's second album, an English duet including Richard Norris on Apple Macintosh, drums and treatments and Dave Ball on the Black Boxes (whatever that means!).

Using a great variety of instruments and beats, Grid is able to transport you into another dimension, keeping you awake and attentive to what is going to happen next. Most surprising is their ability to combine electronic sounds with more acoustic instruments such as banjo on "Swamp Thing" and guitar on "Throb" or "Higher Peaks", thanks to the collaboration of King Crimson's legendary guitarist, Robert Fripp. The result is excellent, putting more color and originality to a style that can easily become monotonous.

— Loïc Bernard

Sweet Exhaust
Sara Craig

"Bombarde me with whatever you want/it's ok/I'll take whatever you've got." True to these words, singer Sara Craig is not afraid of experimentation. Moody, dark bass lines, energetic rock guitar, complement her sultry voice. More unusual instruments (or objects subjected to music-making) such as the whirly, Ken's herb loop, talk box cavity, kazoo, golden throat, loop, damper and someone's furnace room door skilfully and tastefully round out the songs. The result is rock that's far from mundane.

The sexy bass playing on this album is superb and Sara Craig's voice is both threatening and sarcastic, yet alluring. There's even a brief cover of the classic "Close to You". Otherwise, watch out for the frenzied guitars on "Wow," and the kazoo on "Bombarde Me."

— Catherine Cheng

Flesh
Grey

Mellow. Very, very mellow. That's the mood of "Flesh", although the title has potential for a death metal album. In fact, the music is folksy, very acoustic guitar based. The lyrics read like poetry thanks to Grey's proficient song-writing. Pure and plain, Grey's vocals and acoustic guitar playing stand out the most.

There's a Dylanesque quality about the whole affair. This is the second album after 1993's critically acclaimed debut "A Century Ends."

Ironically, the lullabyesque effect of some of the songs is shattered by the ferocious calloused vocals. Occasionally the piano and mandolin manage to sweeten the dextrous guitar playing. Loosen up. The music is flawless, just don't expect a death metal album.

— Catherine Cheng

disc reviews

stimulation once in awhile, go out and buy the album.

— Blaine Wasyliw

"Answers" (single)
hHead

Sounding somewhat like a crossbreeding between Jane's Addiction and The Mighty Mighty Bosstones, Toronto boys hHead have just put out a new album. Their single "Answers" is a pretty upbeat number written about (what I think is) a twisted relationship where "boy loves girl but girl loves other boy while dicking first boy around".

But before you brush it off as just another sad love song, give it a listen. The song starts out softly, but hardens up into a nice groove right away. The simple chorus of "No I am not" sung repeatedly does grow on you

Hydrophonic
The Soup Dragons

Sean Dickson said of this album that it was his best one to date and it was more powerful and blablabla...Whatever. Hydrophonic is the kind of album you will find at the bottom of those "Special/4.99" baskets at any good K-Mart.

Although Dickson has the capability of playing with different sounds and interesting effects, on songs such as "All messed up" or "rest in peace" he fails to build heavy and structured songs that actually resolve at some point.

Mixing computer music, horns and guitar was not a good idea. Hence, his various influences are too obvious, ranking from Hendrix's space sounds, T-Rex's rhythms, 70's type gospel

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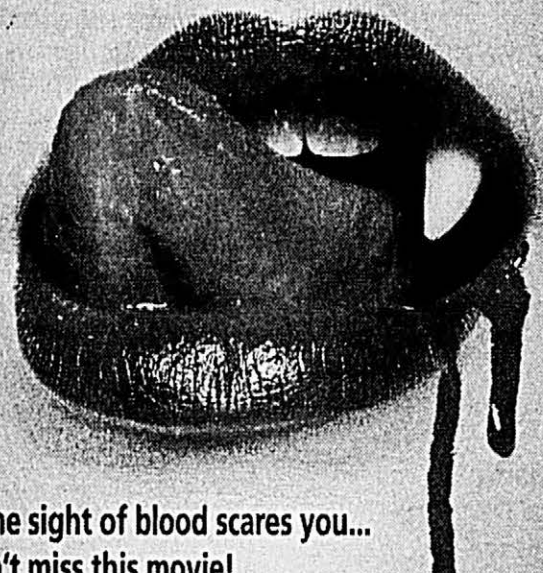
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The Gospel

BY MEGAN EMMETT

It's funky. It's dramatic. It has hippies, clowns, and Jesus—it's Godspell. Opening tonight in Saint James' United Church on Saint Catherine's Street, this 70s musical has found itself a perfect venue in the huge church hidden behind store fronts. Most of us only recognise the church by the bright orange neon "St. James" sign.

This vibrant Broadway show is based on the gospel according to Saint Matthew. It's a series of parables, narrated by Jesus, and strung together through song.

Godspell is being presented by Da Capo Productions — the brain child of producer/director Chris Wilson who is a Voice Performance major at McGill. Wilson initiated Da Capo Productions last year because he wanted to provide an opportunity for young performers to combine their singing, dancing, and acting talents, but with a twist.

Unlike most other productions of this kind, Godspell's performers are being paid. Wilson managed to independently drum up enough money from sponsors to cover the production costs of Godspell, then he approached performers for his show, explaining that they would be paid a salary contingent on ticket sales.

He says that it was difficult and time consuming to raise the money, but the response to his endeavor was nothing but positive. His sponsors include members from both the "sacred and

according to Broadway

secular communities"; in this sense it is a unique production. The cast he put together is small, but, as Wilson said, "professional and extremely talented."

Wilson explains that the small ensemble provides an intimate working environment — all of the

cast members have been involved in several facets of the show's production. For example, the poster and set were designed by cast member Aoife Nalley.

Wilson is pleased with how his project has materialised, and hopes the success of Godspell will lead to more Da Capo presentations in the future.

He chose Godspell as a first production because "it's got all the emotion and panache of a Broadway show." The musical is popular with universal appeal in both secular and religious contexts. He calls the musical "an ecumenical celebration of the gospel, and a damn good show."

He is adamant that neither previous knowledge of the parables, nor a Christian faith, is a prerequisite to enjoying Godspell — "it's a story about a man, and how he relates with his friends." Although it is a 70s musical, these are age old stories which are still fascinating, and which Wilson says are relevant today.

The Anglican Bishop of Montréal is expected to attend — Godspell promises to be a truly

religious experience, and a fabulous show to boot.

Godspell runs November 3, 4, 5, and 9, 10, 11, 12, at Dawson Hall, Saint James United Church. The church is on the corner of City Councillors' and Ste Catherine's. Tickets are 10\$ for adults, 5\$ for students and seniors. Call 289-6854 for more information.

events

Continued from page 2

- PC McGill presents Senator Gérard Beaudoin, legal scholar and constitutional expert. Arts Council Room, 16-17h. The topic is Québec's future.
- Emergency SSMU Council meeting Mon, Nov. 7 1994 at 19:30h in Leacock 232. Issues to be discussed: short-term university budget cutbacks in relation to long term planning. All Welcome.

- Unitarian Church of Montréal presents "An Alternative Health night" held in Channing Hall, 3415 Simpson (1 block E. of Guy and Sherbrooke). An opportunity for people to meet with alternative health care professionals and to have their blood pressure checked. Friday, Nov. 4 20h. All welcome. 935-1522.

- Volunteers need at the CLSC NDG Montréal. O. Homecare Program. Info. 485-1677 or 485-7811, ext. 3030.

- Volunteers needed at the Jewish Family Services. Something for everyone. Call Volunteer services 342-0000, local 228.

- McGill Outing Club. Paintball trip Sun, Nov. 13 members and non-members welcome, sign-up by Nov. 7 in Leacock 413.

- Latin American Awareness Committee Tues 17h, Shatner Rm B10. Presentation on Guatemalan refugees by François Meloche who was an international accompanier this summer.

- Montreal W.I.S.E (women in science and engineering) will be holding a general meeting at 19h on Thursday in Thompson House, 3650 McTavish St.. All welcome!

- The Canadian Human Rights Foundation in co-operation with the McGill Faculty of Law and Interamclus would like to announce The 2nd Annual William R. Slatkoff Commemorative Lecture featuring a panel discussion on Mon, Nov 7 at 18h in the Moot Court, Chancellor Day Hall, Faculty of Law, McGill University.

- End the U.S. embargo against Cuba! Join the November March on Washington. A bus will leave Montréal on Nov 11 at 21h from Crémazie metro. Return Sunday am Nov. 13. Round-trip costs \$60.

- March in solidarity with East Timor, Nov. 12, Ottawa. On the 3rd anniversary of the Dili massacre, where Indonesian troops opened fire on a peaceful funeral procession killing 271 people. Protest Canada's over friendly relationship with Indonesia. Meet at the Indonesian Embassy in Ottawa, 287 MacLaren at 1pm on Nov. 12, and march to Parliament Hill. More info. call East Timor Alert Network (613) 742-9141

Hemp talk a-okay

Continued from page 5

He said it is time for Canadians to stand up and defend their rights.

"We have the right to freedom of speech and expression. Most people let these rights slide and that is why we have so much government control. We don't need it."

Jeff Pross, of the 100% Hemp Company in Kingston, said the recent court decision is a ground breaker.

Ontario Provincial Police had confiscated \$5,000 worth of merchandise from Pross' store on Aug. 30. Among the items seized was literature on the various uses of hemp.

Pross still has not been charged or been contacted in the month and a half since the incident. Due to the recent ruling, Pross assumes he will get the books back.

But Pross points out that on a business level, the damage has

already been done. "One way or the other, they have put us in a bad financial position. Our business is threatened to go under."

According to Iorfida, NORML's literature encouraged people to voice their opinion about another law, which he also considers unjust.

NORML's chief concern is section 3-1 of the Narcotics Control Act, pertaining to personal possession.

"(It) makes you a criminal for possession of a minute amount of marijuana," Iorfida said. Young agrees that marijuana should be decriminalized.

"The evil to drug use is medical harm. So we should have a regulatory process based on a medical model and not a criminal law process based on prohibition, which can only lead to black markets and further crime."

Iorfida said Canada does not have a war on drugs — only a war on the people who use them.

Election Profile

Candidate in Jeanne-Mance Perry Niro (Montreal Citizens Movement)

BY ROBIN PERELLE

In a recent interview with the *Daily*, Perry Niro, the Montréal Citizens' Movement (MCM) candidate in the Jeanne-Mance district, reiterated all the major themes of the upcoming municipal elections, but added no new ideas.

"My aim [is] to make a positive contribution to improving the quality of life for all residents of the community, especially in environmental affairs and community economic development," reads Niro's platform statement.

Niro insisted that he was chosen by the general assembly of the MCM, as was his party's platform. He also alleged that the other municipal parties vying for power this November 6 are less democratic than the MCM.

Having served as a political advisor to Pierre Paradis in Québec's Ministry of the Environment for two and a half years, Niro seems confident that he can handle Jeanne-Mance's environmental challenges.

He said he would like to establish a Recovery and Recycling Centre on the Plateau Mont-Royal.

For a specific explanation of his proposal, Niro pointed to one of his fliers: "A Recovery and Recycling Centre is a permanent centre for the receipt of waste... Users bring in waste which is sorted for re-use, recycling or elimination."

He said he was inspired by a proposal recently submitted to the city by Action Re-buts, a coalition of citizens and groups (including McGill's Québec Public Interest Research Group) working for better waste management in Montréal.

"No other [member of council] wants to commit himself to this plan in a concrete way, but I'm committing myself to this plan," Niro stated.

Niro pointed out that in 1986, when the MCM was first elected, Montréal had not yet implemented any recycling projects. Today, there are 108 000 residences in the city currently receiving door to door recycling service.

"We started from scratch and now we have a complete recycling network," said the MCM candidate with evident pride.

Another Park-Pine study?

On the subject of safety in the McGill Ghetto, Niro said he met with Walk Safe and supports their initiatives. He also said that, if elected, he will push for more police programs in the neighbourhood, and especially for more personal beats.

Niro also reiterated the common theme of changing the dan-

gerous Park-Pine Interchange, calling for yet another study to examine the problem. He said the numerous studies already completed, including one from McGill's School of Urban Planning, failed to make any practical suggestions.

With regard to the increasingly controversial subject of bike paths and reserved bus lanes, Niro noted that these were MCM initiatives in the first place, and will be maintained if the MCM returns to power.

"We want to increase this service where possible, we want to add 25 km of bike paths," said Niro.

"In my personal opinion, though, we have to push for more co-existence between cars, pedestrians and cyclists. We shouldn't have to ghettoize the cyclist," Niro continued.

Niro said his party also plans to add more reserved bus lanes, and extend the Metro to Laval, in order to reduce both the air pollution problem and the number of cars going downtown.

"We can't force people to leave their cars behind, but we can

encourage them to use public transportation, or at least to park at a Metro rather than downtown," he said.

Presently, the Namur, Henri-Bourassa and Honoré-Beaugrand Metro stations all have parking lots, and the MCM hopes to add more soon.

Niro said that funds for the project will have to be squeezed out of the island's other municipalities, who presently share Montréal's growing transit network but don't contribute much financially.

When asked about the risk of losing affordable housing to condominiums, Niro said his party favours social housing programs, and supports the Société d'habitation et de développement de Montréal which renovates existing buildings and then promotes their collective ownership.

Niro's final warning before we head to the polls this Sunday: "Politics are too important to leave to the politicians, the community has to get involved. Don't just put your X on the ballot, take an interest, get organized and tell us what you want," he said.



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VOYAGES CAMPUS



Minister shocks with racist speech

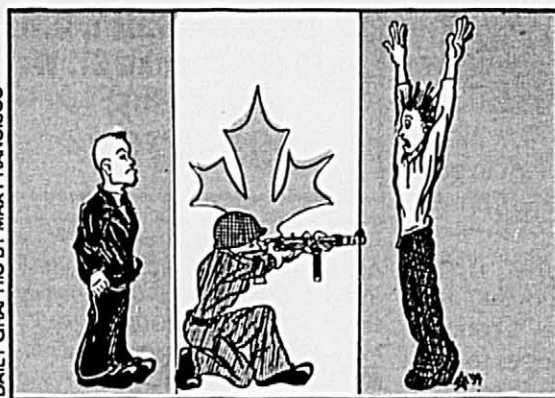
Canada can't turn its back on Europe, says Collette

TORONTO (CUP) — The greatest threat in the world today is Third World peoples who want to immigrate into First World countries, Canadian Defense Minister David Collette said last week at York University's Osgoode Hall.

"What we have to assess is the threat from the migration of peoples. There are literally millions of people on the march, people who, because of world communications, can get a hold of a transmitter or a TV set in Third World countries," Collette said. "They can watch CNN and Radio Canada on satellite, and they see the life in the United States and the European countries and they want part of that life. They look around their own misery and they believe that they can be better by just going there," he continued.

In his lecture, entitled, "Canada's defence options in a changing world," Collette said he believes the Soviet threat has been replaced by a new one.

"We're seeing millions of people on the march around the world and they all want to better themselves. We can't receive everybody once they come to Canada or to the United States or



DAILY GRAPHIC BY MAX FRANCISCO

to the European countries," he said, adding,

"People don't see barbed wire — they don't see border guards — they see open borders and go to the good life."

Referring to North America's immigrant heritage, the Defense Minister said, "Many of us are from other countries or our parents come from other countries — I certainly did. I grew up in the United Kingdom and came to Canada when I was 11," he said.

"We came for a better life. But it was a much more orderly process and regulated by the countries that received them. Today we are seeing all the rules being thrown out the window."

Michael Lamphier, acting director of the York Centre for Refugees studies, wasn't shocked by

Collette's statements. "Collette is reiterating something that has been said over and over again. If I have understood him correctly, he makes a false distinction between the immigration that

has come previously, of which he was one, and present immigration today," Lamphier explained. "The numbers have changed, but the fact that people are coming from different origins is neither here nor there. So he has confused quantity and quality."

Lamphier added: "The fact that people come from different origins is a result of the fact that we [no longer] have a policy that discriminates by origin, we have a policy that discriminates by qualifications."

Sandra Witworth, a York associate professor of social science and a research fellow at the York Centre for International and Strategic Studies, agreed.

"The implication was certainly that he was reviewing threats to Canadian security; he was sug-

gesting that we ought to be concerned about this and there are some places in the world where refugee movements do pose security threats," Witworth said.

"I don't think Canada is one of them, and I think that there is a real confusion here between immigration and refugee movements. The two are not the same. The Western states are casting about for a threat to replace the Cold War threat, and this was a classic casting about for that."

Collette also questioned the suggestion that Canadian foreign policy should focus on the Pacific Rim, and not Europe.

"I will submit that if we turned our back on Europe, we would be turning our back on not only tradition, not only history, but also our civility," he said.

"And surely that vision for us as Canadians in our foreign policy should be to try to bring some of our own values, our own ideals, and make them impact on other countries in the world."

Fourth-year political science student Manesh Rujuan was outraged.

"So is he saying that if you are not from Europe, you are a barbarian — without proper values, void of a history and traditions? I

believe this type of mentality can only hurt Canadians if it is brought to impact on other countries in the world," Rujuan said.

Collette also mentioned terrorism and accused religious and political extremists of using Canada as a base for operating their activities in other countries. He went on to label worldwide pollution (such as the Exxon Valdez oil spill), and the international drug trade as security risks.

Collette said an upcoming joint House of Commons/Senate review on defence will give the Canadian Armed Forces direction.

"A country not worth defending is a country not worth saving," he said.

As Canada's defence minister, some audience members felt that Collette couldn't even defend himself. In a nation that prides itself on being a cultural mosaic, Collette managed to blow up that entire image in one lecture, they suggested.

"I thought it was pretty appalling, actually," Witworth said. "I thought it didn't answer very many important questions. And the kinds of issues he raised were deeply troubling."

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